



UNITED

Tamotsu Ikeya Masahiro Sekiguchi Taishi Nishi Nana Funo Keisuke Matsuda

2023.01.20 (fri.) — 02.19 (sun.)

open on fri., sat., and sun. 12:00-18:00

appointments are available on weekdays

free admission

eN arts is pleased to start 2023 with a group exhibition, "UNITED," presenting works by Tamotsu Ikeya, Masahiro Sekiguchi, Taishi Nishi, Nana Funo and Keisuke Matsuda. This is our third exhibition with the title UNITED – representing the "united, cooperated, joined, integrated" spirit of the artists. eN arts' "UNITED" is an exhibition where artists come together for some purpose and their works resonate with each other.

This year's "UNITED" showcases five artists who have always wanted to present together (please refer the artists' short bios on our website www.en-arts.com for information on their careers and past exhibitions). The exhibition offers an opportunity for artist-led expression of their heartfelt thoughts and feelings. It is certainly an exhibition suitable for the beginning of 2023, so please enjoy.

Naomi Rowe | eN arts

eN arts

located in maruyama park, gionmachi kitagawa, higashiyama-ku, kyoto, 605- 0073 japan
www.en-arts.com | info@en-arts.com | +81 75 525 23 55

Tamotsu Ikeya



untitled | 840 x 710 mm | oil on canvas | 2022

In order to move away from the linear time in which the act of painting connects a beginning and an end, I want to paint as if I were creating a dot in three-dimensional time.

Taishi Nishi



Head Series -Behind The Eyes- | 195 x 155 x 145 mm | stoneware, porcelain, wool, glaze | 2022

Focused on the boundaries between fiction and reality and anonymity, Nishi creates paintings evolving from charcoal drawings, ceramic works using black clay, and three-dimensional works in which mud is applied to clothing and then fired. Recently, he has been working on a series in which a mask, symbolizing anonymity, is merged with an actual face hidden beneath.

Nana Funo



The day the birds resembled a crescent moon | 530 x 410 mm | acrylic color on wooden panel | 2022

I have come to want to paint pictures that remind me that the world is beautiful.

Up until now, I've been diving deep down into the depths of myself to see what's underneath, and then finally coming back to it and looking at it and wondering what the heck is going on.

Lately, as I've been out in the garden, simmering soup, and spending time with my son, I've been thinking that I am sad and happy that I don't have to look for it, it's just there.

I feel that living and painting have somehow become loosely connected.

Living is hard and wonderful, and dying is also something to look forward to.

Where my son was a while ago, and where my father and friends are now.

Every day I wish I could savor every corner of art and life.

This time, I am working on a painting that I have been working on for the past few years, using a heat pen to paint thick layers of paint, which are then scratched off as they melt.

The layers of paint are built up like strata, and while the different layers are hidden, they are related to each other through the transparent images and the raised matiere.

Keisuke Matsuda



untitled | 242 x 334 mm | acrylic color on paper | 2022

Recently, I started to make three-dimensional works in ceramics, and I realized that my one-way expressions in painting, such as the texture of paint, brush strokes, and traces of the act of painting, can be expressed directly in three-dimensional form. In this exhibition, I aim to create a world of paintings as I face each canvas.